Revised 1933

# AUTHORISED GUIDE

TO THE

# TOWER OF LONDON

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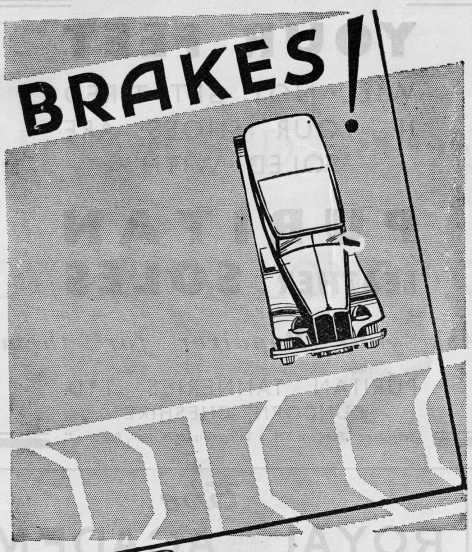

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# TOWER OF LONDON.

## Fees of Admission.

| | |
|---|---|
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| **Bloody Tower** ... ... ... ... ... | **6d.** |
| **Wakefield Tower** (Crown Jewels) ... ... ... | **6d.** |
| **Children under 3 years of age** ... ... ... | **free** |
| **Children over 3 years of age and under 14** | **half-price** |

*On Saturdays and Bank Holidays admission is free to the WHITE TOWER.*

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Visitors with any one ticket may also obtain, without extra charge :—

(*a*) a general view of the Tower of London including admission to the BEAUCHAMP TOWER, and

(*b*) on application to the Yeoman Warder on duty at the Byward Tower at the hours of 10.30 a.m., 11.15 a.m., 2.0 p.m., 2.45 p.m., 3.30 p.m., and 4.15 p.m., admission to the SALT, BROAD ARROW and MARTIN TOWERS, and to certain rooms in the BYWARD TOWER.

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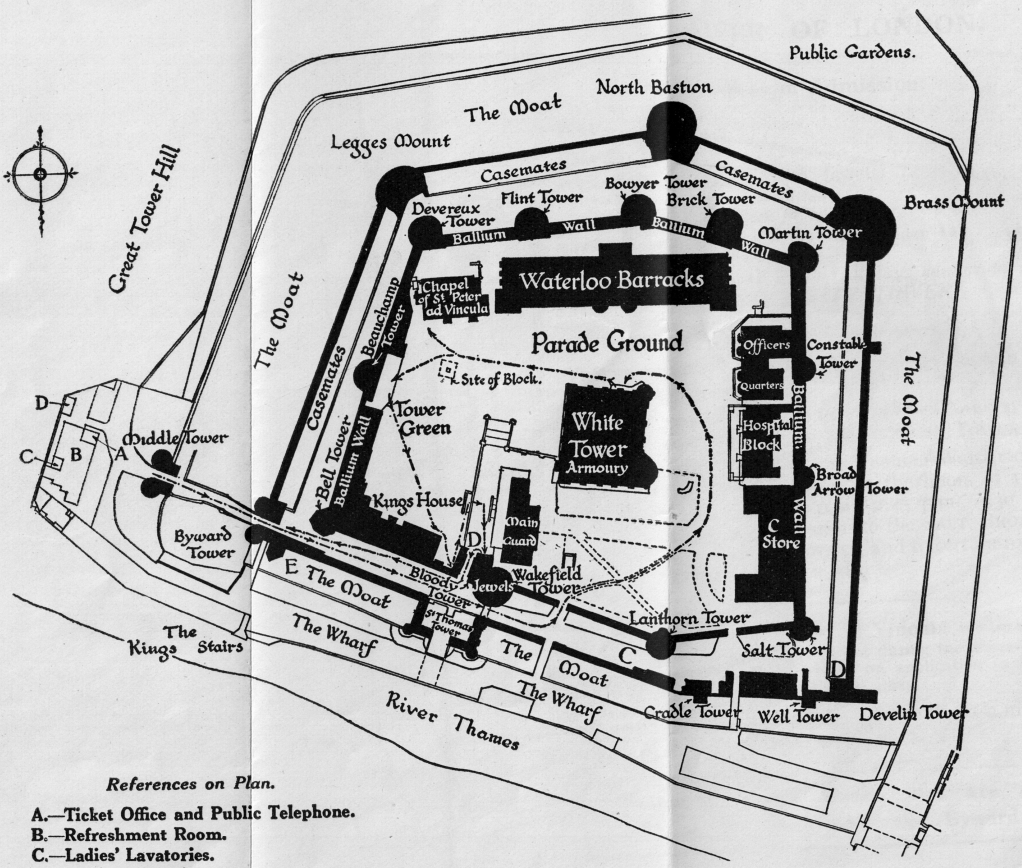
**The Chapel of St. Peter ad Vincula** is also open to the public without extra charge, except during the hours of 12 and 2, and not after 3.30 on Saturdays on application to the Yeoman Warder on duty.

Morning Prayer - SUNDAY, 11 a.m.

Open to the Public.

**Postcards, Guide Books, etc., are obtainable at the Stall near the Byward Gate.**

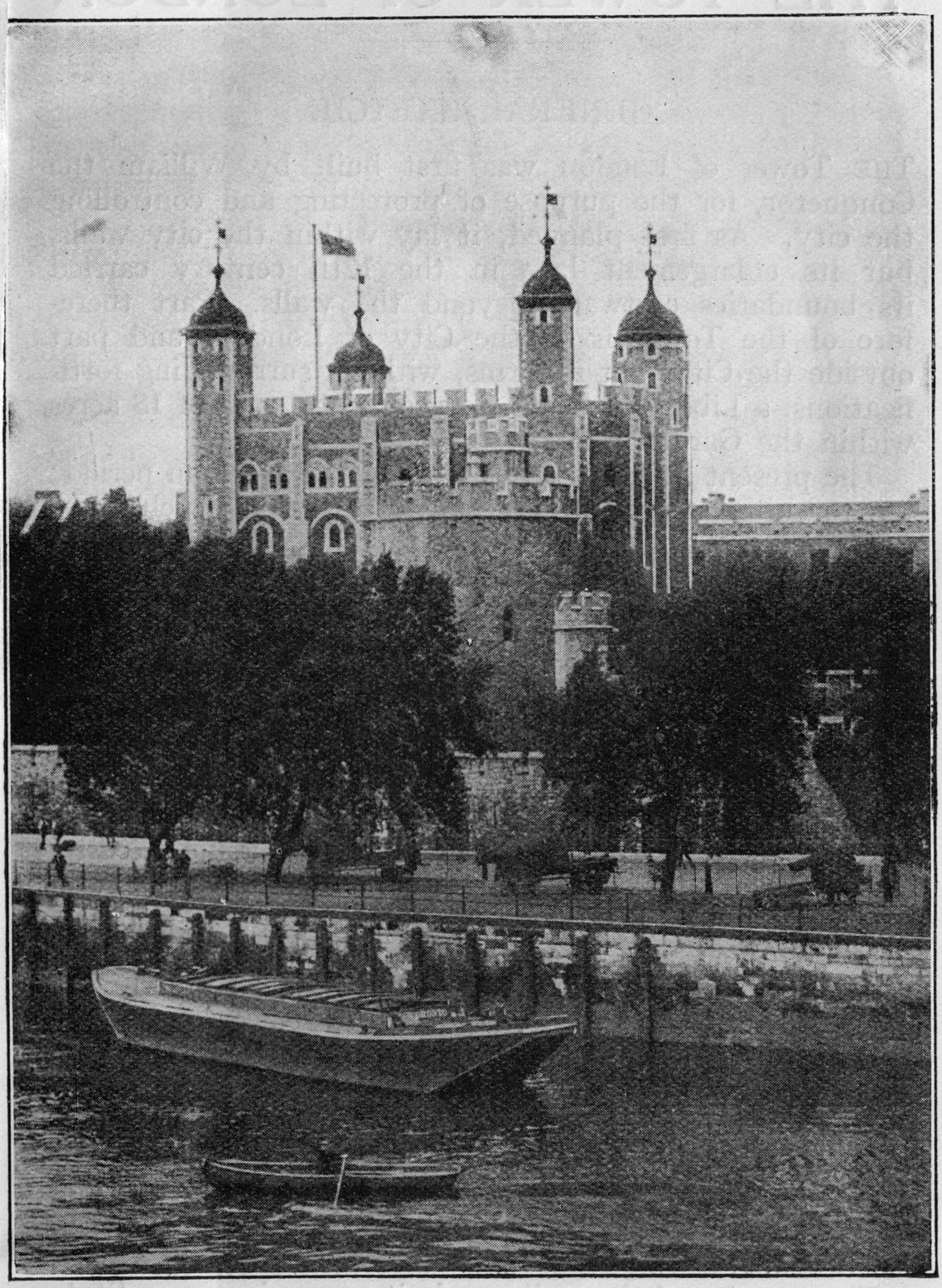
# PLAN OF THE TOWER.




*References on Plan.*

**A.—Ticket Office and Public Telephone.**
**B.—Refreshment Room.**
**C.—Ladies' Lavatories.**
**D —Men's Lavatories.**
**E.—Postcard Stall.**

*Note.*—The route to be taken by visitors is shewn →



View of Tower from the River.

# THE TOWER OF LONDON

## GENERAL SKETCH.

THE Tower of London was first built by William the Conqueror, for the purpose of protecting and controlling the city. As first planned, it lay within the city walls, but its enlargement late in the 12th century carried its boundaries eastward beyond the walls. Part therefore of the Tower is in the City of London, and part outside the City, but it forms, with its surrounding fortifications, a Liberty in itself. It covers an area of 18 acres within the Garden rails.

The present buildings are partly of the Norman period; but architecture of almost all the styles which have flourished in England may be found within the walls. It is well to remember that though the Tower is no longer a place of great military strength it has in time past been a fortress, a palace, and a prison, and to view it rightly we must regard it in this threefold aspect.

The oldest and most important building is the Great Tower or Keep, called the White Tower. The Inner Ward is defended by a wall, flanked by thirteen towers, the only entrance to it originally being on the south side under the Bloody Tower. The Outer Ward is defended by a second wall, flanked by six towers on the river face, and by three semicircular bastions on the north face. A Ditch or Moat, now dry, encircles the whole, crossed at the south-western angle by a stone bridge, formerly the drawbridge, leading to the Byward Tower from the Middle Tower, a gateway which had formerly an outwork, called the Lion Tower.

The Tower was occupied as a palace by all our Kings and Queens down to Charles II. It was the custom for each monarch to lodge in the Tower before his coronation, and to ride in procession to Westminster through the city. The Palace buildings stood eastward of the Bloody Tower.

The security of the walls made it convenient as a State prison, the first known prisoner being Ralf Flambard,



Bishop of Durham, who had been active under William Rufus in pushing on the buildings. From that time to the beginning of the 19th century the Tower was seldom without some captive, English or foreign, of rank and importance.

## Tower Hill.

On leaving Mark Lane railway station, the visitor obtains an excellent view of the great fortress. Within the railed space of Trinity Square the first permanent scaffold on Tower Hill was set up in the reign of Edward IV., 1465, but the first execution recorded here was that of Sir Simon Burley in 1388. Here also were beheaded, among others, Dudley, the minister of Henry VII. (1510), his son the Duke of Northumberland (1553), his grandson, Lord Guildford Dudley (1554), Cromwell Earl of Essex (1540), More and Fisher (1535), Surrey (1547), and his son Norfolk (1572), Strafford (1641), and Archbishop Laud (1645), and the Scotch Lords in 1716, 1746, and 1747, the last being Simon, Lord Lovat.

The Tower Moat is immediately before us. It was drained in 1843 and is now used as a parade ground. On 7th January, 1928, at 1.30 a.m., a tidal wave swept over the wharf destroying portions of the retaining walls of the Moat, filling the Moat completely and flooding the Byward Tower to a depth of four feet. As we approach the entrance, we have a good view of the fortifications. On the extreme left are the Brass Mount and North Bastion. In the middle is Legge's Mount. To the right is the entrance gateway. The highest building behind is the White Tower, easily distinguished by its four turrets. In front of it are the Devereux, Beauchamp, and Bell Towers, the residences of the Governor and of the Yeoman Gaoler being in the gabled and red tiled houses between the last two. From one of these windows Lady Jane Grey saw her husband's headless body brought in from Tower Hill, by the route we now traverse; and this part of the ramparts is still called Princess Elizabeth's Walk, as she used it during her captivity in 1554.

## The Lion Tower.

The Lion Tower stood where the Ticket Office and Refreshment Room are now. Here the visitor obtains tickets of admission to the White Tower, the Bloody Tower, and the Jewel House. Down to 1834 the Royal Menagerie was lodged in a number of small buildings near the Lion Tower, and the expression "to see the lions" probably originated from this place being one of the principal sights of London. Where the Barrier Gate now stands, there was a small work called the Conning Gate, which marked the limit of the actual fortress. Here prisoners brought out for execution were handed over to the Sheriff.

## The Middle Tower

was originally built by Edward I., but it has been entirely refaced. Through its archway we reach the stone bridge where originally was the *Drawbridge*. This leads to

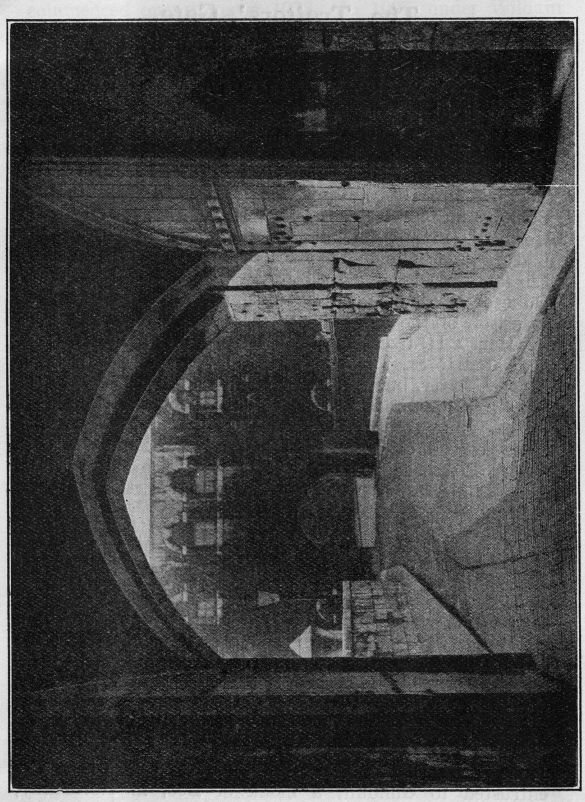
## The Byward Tower,

the Gatehouse of the Outer Ward. It is in part the work of Edward I., and in part of Richard II. On either side of the archway are guardrooms with vaulted stone roofs and hooded fireplaces. Now we see

## The Bell Tower,

which was probably planned in the reign of Richard I. though its earliest details point to a date early in the 13th Century. Here Fisher, Bishop of Rochester, Sir Thomas More, the Princess Elizabeth, and James, Duke of Monmouth, were confined during their respective sojourns. The Curtain Wall east of this tower is pierced by the windows of the *Lieutenant's Lodgings* now called The King's House, and one of these windows lights the Council Chamber, where Guy Fawkes and his fellow conspirators were examined by the Council in 1605 prior to their public trial at Westminster.





The Byward Gate.

## The Traitors' Gate,

under St. Thomas's Tower, is now on our right. Observe, the wide span of the arch carrying the upper floor. This gate, when the Thames was more of a highway than it is at present, was often used as an entrance to the Tower. In later times it was found convenient as a landing place for prisoners who had been tried at Westminster. Here successively Edward, Duke of Buckingham (1521), Sir Thomas More, Queen Anne Boleyn, Cromwell Earl of Essex, Queen Katharine Howard (1542), Seymour Duke of Somerset (1551), Lady Jane Grey, the Princess (afterwards Queen) Elizabeth, Devereux Earl of Essex (1601), and James Duke of Monmouth, passed under the arch on their way to prison or the scaffold. St. Thomas's Tower was built by Henry III., and contains a small chapel or oratory dedicated to St. Thomas of Canterbury. Opposite is the Bloody Tower, but we pass straight on and turning to the left enter the Inner Ward. On a platform to the south of the White Tower is a bronze breech-loading gun with screw breech, calibre 25 inches, made for Mahomed II in 1464. Presented to Queen Victoria by the Sultan Abdul Aziz in 1867, it was transferred from the Rotunda Museum, Woolwich, in 1929.

## The White Tower

or Keep, the oldest part of the whole fortress.

The Conqueror, before he entered London, formed a camp, eastward of the city, and probably on part of the ground now occupied by the Tower. Immediately after his coronation he commenced the works here. At first, no doubt, they consisted of a ditch and palisade, and were enclosed within the lines of the old City Wall, first built by the Romans, and repaired in 885 by King Alfred. The work of building the Keep was entrusted to Gundulf, a monk of Bec, in Normandy, shortly afterwards Bishop of Rochester, who probably



commenced operations in 1078. In 1097, under William Rufus, the works were still going on. A great storm in 1091 damaged the outworks. Ralf Flambard, Bishop of Durham, who was imprisoned in the Keep by Henry I., contrived to escape, 1101. During the wars between Stephen and Matilda, the Earl of Essex was Constable of the Tower, and obtained a grant even of the City of London. When he fell into Stephen's hands the Tower formed the ransom, and the citizens regained their ancient liberty. When Richard I. was absent on the Crusade, his regent, Longchamp, resided in the Tower, of which he greatly enlarged the precincts by trespasses on the land of the city and of St. Katharine's Hospital. He surrendered the Tower to the citizens, led by John, in 1191.

The whole Tower was held in pledge for the completion of Magna Charta in 1215 and 1216. In 1241 Henry III. had the Chapel of St. John decorated with painting and stained glass, and the royal apartments in the Keep were whitewashed, as well as the whole exterior. During the wars with France, David, King of Scots; John, King of France; Charles of Blois, and John de Vienne, governor of Calais, and his twelve brave burgesses and many other illustrious prisoners were lodged here. In the Tower Richard II. signed his abdication, in 1399. The Duke of Orleans, taken at Agincourt, was lodged by Henry V. in the White Tower. From that time the Beauchamp and other Towers were more used as prisons, but it is probable that some of the Kentish rebels, taken with Wyatt in 1554, slept in the recesses of the sub-crypt of the Chapel. In 1663, and later years down to 1709, structural repairs were carried out under the superintendence of Sir Christopher Wren, who replaced some of the Norman window openings with others of a classical character.

The White Tower is somewhat irregular in plan, for although it looks so square from the river its four sides are all of different lengths, and three of its corners are not right angles. The west side is 107 feet from north to south. The south side measures 118 feet. It has four turrets at the corners, three of them square, the fourth,

that on the north-east, being circular. From floor to battlements it is 90 feet in height. The original entrance was on the south side, on the first floor, being reached as usual in Norman castles by an external stair.* The interior is of the plainest and sternest character. Every consideration is subservient to that of obtaining the greatest strength and security. The outer walls vary in thickness from 15 feet in the lower to 11 feet in the upper storey. The whole building is crossed from north to south by one wall, which rises from base to summit and divides it into a large western and a smaller eastern portion. The eastern part is further sub-divided by a wall which cuts off St. John's Chapel, its crypt, and its sub-crypt. There is a wooden floor between each of the stories of the other part.

In a staircase in the thickness of the wall on the south side, some children's bones were found in the reign of Charles II. They were identified, somewhat conjecturally, with the remains of Edward V. and his brother who disappeared so mysteriously at the accession of Richard III., and were removed to Westminster Abbey in 1678.

## The Armouries.†

In connection with the Armouries, it should be noted that the present collection of arms and armour had its origin in that formed at Greenwich by King Henry VIII., who received many presents of this nature from the Emperor Maximilian and others. He also obtained from the Emperor several skilled armourers, who worked in his pay and wore his livery. English iron in former days was so inferior, or the art of working it was so little known, that even as far back as the days of Richard II. German and Italian armourers were the chief workmen in Europe. It should be remembered that the earlier kind of armour chiefly consisted of quilted garments,

* This stairway has entirely disappeared.

† Fuller details of the collection of arms and armour are given in the Guide to the Armouries of the Tower of London. (Price 6*d*.)



further fortified by small pieces of leather, horn, or metal. So far from the invention of gunpowder having driven out armour, if we may credit the story of the earliest employment of that explosive, it was at a date when plate armour was hardly in use, certainly not in large pieces. What actually did cause the disuse of armour was the change in ideas as to the movement of troops and the weight of the defences which, up to the middle of the seventeenth century, were proved by cross-bow bolt, or later by pistol bullet. In England the disuse of armour seems to have begun earlier than on the Continent, but at no time were the ordinary soldiers covered with metal as seen in the Armouries and other places. The weight, and what was more important, the cost, prevented such a thing. It was only the rich, who could afford to pay for and had horses to carry armour, who wore much of what we see now. Again, armour for war was much lighter and less complete than that used for the tilt yard, where protection to the wearer was more considered than his ability to hurt his opponent. The greater substance of such armour and its frequent enrichment with engraving and gilding no doubt led to the preservation of this class of defence. Chain mail suffered extremely by rust and neglect, and even plate armour was subject to the same deterioration. It is consequently not to be wondered at that little or no armour of a date previous to the 15th century is to be seen in this collection. The earliest extant inventory of the Royal collection was made on Henry VIII.'s death and this includes the armour and arms at Greenwich, and arms and artillery at the Tower of London which, from this time onward was one of the sights for foreigners of distinction. In the troubles of the Civil War the arms were drawn out, and there is no doubt much, both of arms and armour, was used and lost. The Protector took one suit, and it was not till 1660 that the armour, which had meanwhile been brought to London, was collected, and, with the weapons still in the store, was formed into a kind of museum.

On entering the White Tower the visitor finds himself on the ground floor of the building (known as the "Gun Floor") used as a store for service arms between the years 1841 and 1916. The first room is known as

## The Record Room,

and contains relics of the burning of the Storehouse in 1841, two carved figures called "Gin" and "Beer," brought from the Buttery of the Royal Palace of Greenwich, at the end of the 17th century, the cloak on which General Wolfe died at Quebec, in 1759, the coat worn by the Duke of Wellington as Constable of the Tower, the Collar of SS used at the funeral of the Duke of Marlborough and portions of the State barge of the Master General of the Ordnance. Prints, models, photographs and drawings of the White Tower and the Armouries are shown in this room. Cases contain swords of the Duke of York, son of George III., and of Lord Wolseley, the revolver of Lord Roberts, and the sword of Lord Kitchener and his famous Appeal to the Nation for recruits.

In this and in the adjoining room are two of the original fire-places.

At the southern end of this room is

## The Crypt

of the Chapel of St. John which contains several inscriptions carved by prisoners who took part in Wyatt's rebellion in 1554. Here are shown the block used at the execution of Simon, Lord Lovat in 1747, the execution axe, dating from about the year 1660, some instruments of punishment, used for confining prisoners, and a model of the rack as it existed in the Tower in 1809.

Between the years 1831 and 1883 the Crypt was known as "Queen Elizabeth's Armoury" and contained many of the weapons now shown in the Weapon Room.

From the Crypt the visitor passes to the west into



## The Small Arms Room.

The large opening in the south wall is the original entrance to the White Tower, now filled with glass. Near to it are shown kettle-drums taken at Blenheim, cavalry boots of the 17th century, and the horse-furniture of William III. Of the five richly decorated cannon, two were made for the Duke of Gloucester, son of Queen Anne, and two were taken from Paris in 1815, having belonged to Colbert, Minister of Finance to Louis XIV. The other gun, elaborately ornamented with laurel branches and medallions, mounted on a carriage carved to represent two Furies, was captured by the French at Malta in 1798. The ship which carried it to France was taken by the British Frigate H.M.S. *Seahorse* and with it was taken the banner of Baron Ferdinand Hompesch, last Grand Master of the Knights of Malta, which hangs near to it. Down the sides of the room are cases showing the development of firearms from the matchlock to the flintlock, pistols of both types and a series of interesting experimental weapons of the 19th century. Two table cases contain powder flasks, bandoliers and other furnishings for the musketeer. At the end of the room are the gun carriages used at the funerals of Queen Victoria and King Edward VII.

After making a tour of this room the visitor ascends by the staircase at the south-east angle and reaches the second floor of the tower, passing through the west doorway of

## The Chapel of St. John.

The Chapel takes up the south-east corner of this floor and of the floor above, and is of the greatest interest from its early date (circa 1080) and perfect condition. It is 55 feet 6 ins. long by 31 feet wide, and has a nave and aisles of four bays and an apse opening by five arches to an ambulatory. The principal doorway is in

the west bay of the north wall, and a second entrance opens from a wall passage at the south-west. The heavy round columns carry carved capitals, some of which bear a T-shaped figure found only at this early date. The arches are quite plain and above them is a clearstory lighted by a second tier of windows; its gallery is a continuation of the wall passages of the second floor. There are no old fittings in the Chapel; the glass in the windows was part of Horace Walpole's Collection at Strawberry Hill. The institution of the Order of the Bath was very closely connected with this chapel.

It was in this Chapel that Queen Mary was betrothed to Count Egmont, proxy for Philip of Spain, in 1554.

Leaving the Chapel by the north door the visitor enters

## The Sword Room.

This room contains cases devoted to swords from the XVth century up to the middle of the XIXth century, and a collection of British and French regimental cavalry helmets and infantry shakos. Here will be noticed one of the original fire-places of the White Tower, its flue being carried up for a short distance in the wall, and ending in narrow openings for the escape of smoke on either side of a buttress on the east face of the Tower. On this floor and on the floor below are small "garderobe" chambers, or latrines contrived in the thickness of the wall, some of them retaining the original arched vents on the outside.

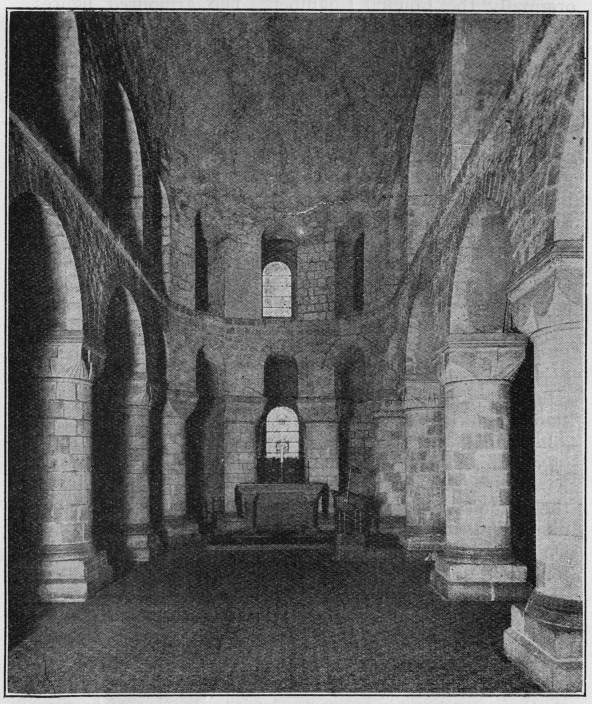
From this room opens

## The Weapon Room.

This room was for many years known as the "Banquetting Room" and contains specimens of staff-weapons, maces, axes and other weapons of offence ranged round the room in stands each labelled with name of the type of weapon represented.

Ascending by the staircase at the north-west angle, facing the parade ground, we reach





**White Tower—St. John's Chapel, looking East.**

## The Horse Armoury,

originally the Council Chamber. The armoured figures, horse and foot, in the centre show the development of armour from the late 15th century to the reign of Charles I. The large mounted figure, third in the line, shows a knight with lance in rest for tilting. In these contests the opponents passed left arm to left arm and the lance was always pointed to the adversary's left side. For this reason the armour on the left was always made smooth and free from holes and projections so that the lance might slip harmlessly off. It was therefore of the highest importance that armour, besides being of strong material, should present as much as possible a "glancing surface" to the weapon, whether sword, mace, or lance. On the wall to the right of this figure is a case containing extra pieces used for tilting, brigandines, or coats of defence and jacks, also a large German tilting saddle.

Between the mounted figures is a case containing richly ornamented helmets of the 16th century. At the end of the room is a mounted figure showing the gilt armour of Charles I. surrounded by figures of pikemen and cuirassiers of the period. The face of the King and the horse were carved by Grinling Gibbons, the famous sculptor. At the base of this figure are nine small cannon made for Charles II. when a boy. On the wall at the end are infantry pikes about 16 feet long used in the Civil War of 1642-1651.

The large case on the left shows the armours of Prince Henry and of Charles I. and Charles II. when Princes. Near to this is a case containing the armour of James II., made at a period when armour was gradually falling into disuse. It is popularly supposed that armour was given up on the introduction of firearms, but this is by no means the case. Firearms were seriously used in war from the beginning of the 16th century and armour was made "proof" against them. It was only when the power of these weapons was increased and the



armour was still made proof against their bullets that the actual weight of metal carried was so great that in time it was found to be more of a hindrance than a protection.

The case at the further end contains horse-furniture, spurs and stirrups.

The adjoining room is known as

## The Tudor Room.

Appropriately many of the exhibits in this room are connected more or less closely with that popular figure King Henry VIII. Notably there are the quaint helmet with the ram's horns on it and the body armour on the central mounted figure in the room which were both presented to King Henry VIII. by the Emperor Maximilian. The suit for fighting on foot weighs 93 lbs. The complete armour for man and horse at the end of the room was made for the King in later life when he was big and heavy, and if we reckon that the King himself weighed at least 16 stone, the horse was asked to carry very nearly 400 lbs. or three and a half hundredweights. The heavy spiked club with three pistol-barrels in the head was known as "Henry VIII.'s Walking Staff."

The visitor leaves the Tudor Room by the north-east staircase and descends to the basement popularly called the "dungeons," which, in spite of the romantic tales of prisoners drowned at high tide, is more than ten feet above high water mark. It was vaulted in brick about 1730, and is divided into three rooms, of which that entered from the stair is known as

## The Mortar Room.

Here are shown the bronze mortars, formerly placed in the Gun Park, with other pieces of ordnance. At the south end is a mortar of nine bores used for fireworks at the peace of Aix la Chapelle in 1748. Near to this is a ship's gun dredged from the wreck of H.M.S. *Royal George*, sunk by accident in 1782. Admiral

Kempenfeldt and the whole of the crew of over six hundred men were drowned in this disaster. To the left of this is a large mortar used at the siege of Namur in 1794, and fired so frequently that the touch hole or vent became fused with the heat. The carriage was burnt away in the fire of 1841, leaving only the framework of iron, which was filled up with wood at a later period. To the right are French mortars and in the wall is a carved stone panel of the Lion of St. Mark brought from Corfu in 1809. Near the staircase are stone shot of the 16th century.

At the south end of the Mortar Room is the Sub-Crypt of St. John's Chapel, entered through an original doorway. The Sub-Crypt, which has a barrel vault, and is dimly lighted from the east, may have been occasionally used for keeping prisoners, but was normally a store room.

In the west wall is an opening cut in the 18th century, when the basement was used as a powder store. It gives access to

## The Cannon Room.

At the north end are iron guns of the early 16th century, including some interesting pieces dredged in 1840 from the wreck of the *Mary Rose*, sunk in action with the French in 1545. Near these are bronze guns made for Henry VIII. and in the bays between the piers are placed in chronological order English and foreign guns which were formerly exhibited in the Gun Park on the west side of the White Tower. They were removed to their present position in 1916, as it was found that the weather was seriously affecting the inscriptions and decorations upon them. Each bay is labelled with the nationality of the guns shown therein, and each gun bears a brass plate giving its date and history. The



Well on the east side dates from the 12th century and is 40 feet deep. When cleaned out in 1910 the wooden frame on which its stones were built was found in place at the bottom.

## The Parade.

The Waterloo Barracks on the north side were built in 1845 on the site of the Great Storehouse burnt in 1841. The building of similar character to the right is the Officers' Quarters.

## The Royal Chapel of St. Peter ad Vincula

is so called from having been consecrated on that well-known festival of the Latin Church, the 1st of August, probably in the reign of Henry I. (1100–1135). The chapel was rebuilt at the end of the 13th century. It was burnt in 1512 and almost entirely rebuilt, and has since then undergone a great deal of repair. The interior is shown to the public (except between the hours of 12 noon and 2 p.m. daily and not after 3.30 p.m. on Saturdays) on application to the Yeoman-Warder on duty. Here it is, in the memorable words of Stow, writing in the reign of Queen Elizabeth, that there lie before the high altar, "two dukes between two queens, to wit, the Duke of Somerset and the Duke of Northumberland, between Queen Anne and Queen Katharine, all four beheaded." Here also are buried Lady Jane (Grey) and Lord Guildford Dudley, the Duke of Monmouth, and the Scottish lords, Kilmarnock, Balmerino, and Lovat, beheaded for their share in the rebellion of 1745. The last burial in the chapel was that of Sir John Fox Burgoyne, Constable of the Tower, in 1871.

## Tower Green.

The space south of the chapel is so called and was used as a burial ground; in the middle is a small square plot, paved with granite, showing the site on which stood at rare intervals the scaffold on which private executions took place. It was specially paved by order of the late Queen Victoria. The following persons are known to have been executed on this spot :—

1. Lord Hastings, by order of the Duke of Gloucester, in 1483.
2. Queen Anne Boleyn, second wife of Henry VIII., 19th May, 1536.
3. Margaret Countess of Salisbury, the last of the old Angevin or Plantagenet family, 27th May, 1541.
4. Queen Katharine Howard, fifth wife of Henry VIII., 13th February, 1542.
5. Jane Viscountess Rochford, 13th February, 1542.
6. Lady Jane (Grey), wife of Lord Guildford Dudley, 12th February, 1554.
7. Robert Devereux Earl of Essex, 25th February, 1601.

They were all beheaded with an axe except Queen Anne Boleyn whose head was cut off with a sword by an executioner brought over from St. Omer for that purpose. The executioner of the Earl of Essex was not able to do his work with less than three strokes, and was mobbed and beaten by the populace on his way home. The bodies of all seven were buried in the Chapel of St. Peter.

## The Beauchamp Tower

is on the west side of Tower Green, facing the White Tower and is on the inner wall between the Bell Tower on the south and the Devereux Tower on the north, being connected with both by a walk along the parapet. Its present name probably refers to the residence in it, as a prisoner, of Thomas, third Earl of Warwick, of the Beauchamp family, who was attainted under Richard II.



in 1397, but restored to his honours and liberty two years later under Henry IV. It is curious that the most interesting associations of the place should be connected with his successors in the earldom. Although built entirely for defensive purposes, we find it thus early used as a prison, and during the two following centuries it seems to have been regarded as one of the most convenient places in which to lodge prisoners of rank, and in consequence many of the most interesting mural inscriptions are to be found in its chambers.

In plan the Beauchamp Tower is semicircular, and it projects 18 feet beyond the face of the wall. It consists of three stories, of which the middle one is on a level with the rampart, on which it formerly opened. The building dates probably from the reign of Henry III., though on the line of Richard I.'s defences; the brickwork is of the time of Henry VIII. We enter at the south-east corner and ascend by a circular staircase to the middle chamber, which is spacious and has a large window, and a fire-place. Here are to be found most of the inscriptions, some having been brought from other chambers. A few are in the entrance passage and on the stair. All are numbered and catalogued. The following—to which the numbers are appended—will be found the most interesting :—

2. On the ground-floor, near the entrance, ROBART DVDLEY. This was the fifth son of John, Duke of Northumberland, and next brother to Guildford Dudley, the husband of Lady Jane Grey. When his father was brought to the block in 1553 he and his brother remained in prison here, Robert being condemned to death in 1554. In the following year he was liberated with his elder brother Ambrose, afterwards created Earl of Warwick, and his younger brother Henry. In the first year of Queen Elizabeth he was made Master of the Horse and elected a Knight of the Garter. In 1563 he was created Earl of Leicester. He died at Cornbury, in Oxfordshire, in 1588.

8. On the left, at the entrance of the great chamber, is a carved cross, with other religious emblems, with the name and arms of PEVEREL, and the date 1570. It is supposed to have been cut by a Roman Catholic prisoner confined during the reign of Queen Elizabeth.

13. Over the fireplace this inscription in Latin :— "The more suffering for Christ in this world the more Glory with Christ in the next," &c. This is signed "Arundel, June 22, 1587." This was Philip Howard, son of Thomas, Duke of Norfolk, beheaded in 1572. Philip inherited from his maternal grandfather the Earldom of Arundel in 1580. He was a staunch Roman Catholic and was constantly under suspicion of the Government, by which in 1584 he was confined in his own house for a short time. On his liberation he determined to quit the country, but was committed to the Tower in 1585, and died in custody ten years later, having refused release on condition of forsaking his religion. His body was buried in his father's grave in the Chapel of St. Peter, but was eventually removed to Arundel. He left other inscriptions, one in the window (79), and one on the staircase (91), dated 1587.

14. On the right of the fire-place is an elaborate piece of sculpture which will be examined with peculiar interest as a memorial of the five brothers Dudley: Ambrose (created Earl of Warwick 1561), Guildford (beheaded 1554), Robert (created Earl of Leicester 1563), and Henry (killed at the siege of St. Quintin, 1558), carved by the eldest, John (called Earl of Warwick), who died in 1554. Under a bear and a lion supporting a ragged staff is the name of "JOHN DVDLE," and surrounding them is a wreath of roses (for Ambrose), oak leaves (for Robert, *robur*, an oak), gillyflowers (for Guildford), and honeysuckle (for Henry). Below are four lines, one of them incomplete, alluding to the device and its meaning. It is on record that the Lieutenant of the Tower was allowed 6*s.* 8*d.* a day each for the diet of these captive brothers.



33. This is one of several inscriptions relating to the Poole or Pole family (*see also* Nos. 45, 47, 52, 56, 57). They were the grandsons of the Countess of Salisbury, who was beheaded in 1541. No. 45 contains the name of "GEFFRYE POOLE 1562." He was the second son, and he gave evidence against his elder brother, Lord Montagu, who was beheaded in 1539.

48. "IANE." This interesting inscription, repeated also in the window (85), has always been supposed to refer to the Lady Jane Grey, daughter of the Duke of Suffolk, and wife of Guildford Dudley, fourth son of the Duke of Northumberland. A second repetition in another part of the room was unfortunately obliterated in the last century when a new window was made to fit this chamber for a mess-room. It is sometimes, but erroneously, supposed that the name was carved by this Queen of ten days herself, but it is improbable that she was ever imprisoned in the Beauchamp Tower. She is known to have lived in the house of Partridge, the Gaoler. It is much more probable that the two inscriptions were placed on the wall either by Lord Guildford Dudley, her husband, or by his brother, whose large device has been described above.

66. In the window is the rebus, or monogram, of Thomas Abel: upon a bell is the letter A. This was Dr. Abel, a faithful servant to Queen Katharine of Arragon, first wife of King Henry VIII. He acted as her chaplain during the progress of the divorce, and by his determined advocacy offended the King. For denying the supremacy he was condemned and executed in 1540.

The visitor who has time to spare will find many other records of this kind in the Beauchamp Tower. Emerging again upon Tower Green we see on the right

## The King's House

which until about 1880 was called The Lieutenant's Lodgings. The door-way is that through which Lord Nithsdale in 1716 escaped in female dress the evening

before he was to have been beheaded. The house was built about 1530 and its old timbers have recently been restored to view by the removal of a modern coat of plaster. On the west side is the rampart known as Princess Elizabeth's Walk, and in the south wing is the Council Chamber containing a contemporary memorial tablet of the Gunpowder Plot. In the north wing is the small room where ANNE BOLEYN spent the last days of her life.

The interior of the King's House is not shown to the public. Next to it is the house of the Yeoman Gaoler. It was in this house that Lady Jane Grey lived when a prisoner, and from its windows saw her husband go forth from the adjoining Beauchamp Tower to his execution on Tower Hill, and his headless body brought to the Chapel "in a carre," while on the green in front, the scaffold was being prepared for her own execution which took place on the same day, Monday, 12th February, 1554.

Now we reach

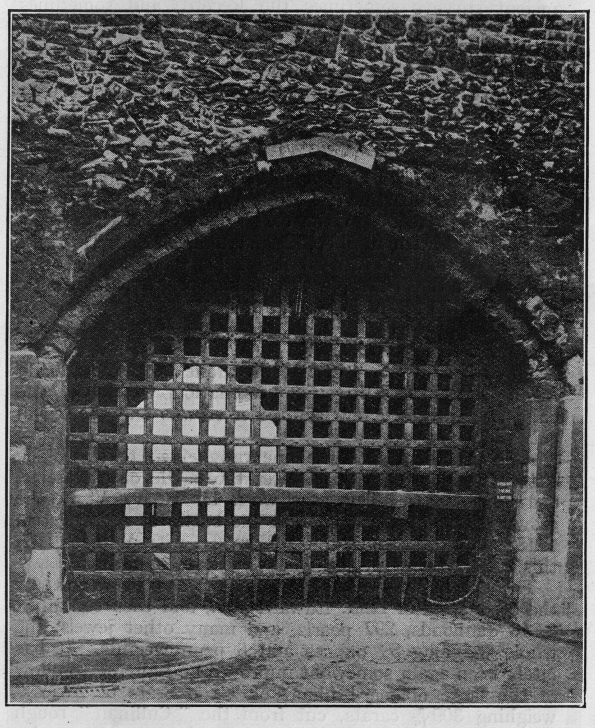
## The Bloody Tower

which dates from the reigns of Edward III. and Richard II. and was called by its present name as early as 1597, being believed to be the scene of the murder of Edward V. and his brother the Duke of York. It was originally known as the Garden Tower, as it gives upon that part of the open space which was formerly The Constable's garden. Here Sir Walter Raleigh was allowed to walk at one time during his long imprisonment and other prominent occupants of this tower are Percy, Laud, Jefferies, and possibly James, Duke of Monmouth. Immediately adjoining this tower on the east is

## The Wakefield Tower.

The work now to be seen points to it having been built by Henry III. The Great Hall, memorable as the scene of Anne Boleyn's Trial, adjoined it, but was pulled down during the Commonwealth. In 1360 the records





**Bloody Tower—Gateway with Portcullis lowered.**

of the Kingdom, which had previously been kept in the White Tower, were removed here, and this is called in ancient surveys sometimes the Record, and sometimes the Hall Tower. The present name is probably derived from William de Wakefield, King's Clerk, appointed to hold custody of the Exchanges in the Tower in 1344. It is used now as the Jewel House for the safe keeping and exhibition of

## The Crown Jewels.

The visitor passes up a short stair and finds himself in a circular apartment in the Wakefield Tower. The deep window recess in the east side was fitted up as a small chapel, with aumbry, piscina, and sedilia. Tradition says that Henry VI. used it for his devotions when a prisoner in the Tower, and was here murdered. In the middle of the room, in a large double case, are arranged the splendid objects which form the English Regalia. The most remarkable are :—

The Imperial State Crown with four arches, originally made for Queen Victoria's coronation in 1838. The chief jewels were taken from older crowns and the Royal collection.

Amongst them note the fine ruby given to the Black Prince by Peter the Cruel after the battle of Navarette, 3rd April, 1367. This was worn by Henry V. in the crown encircling his helmet at the battle of Agincourt in 1415. For the coronation of Mary II. with William III., this ruby was set in the Queen's Crown of State.

The crown was enlarged and lightened in weight for the coronation of H.M. Edward VII., and then contained 2,818 diamonds, 297 pearls, and many other jewels, the whole weighing 39 ounces and 5 pennyweights. It has lately been again somewhat improved and altered to allow of the large oblong brilliant of "The Stars of Africa," weighing $309\frac{3}{16}$ carats, cut from the "Cullinan" rough diamond, being inserted in front when not worn by H.M. the Queen. For the new arrangement 2 sapphires, 56 brilliants, and 52 rose diamonds have been added.

**Chief Warder and Yeoman Gaoler in State Dress.**

The Imperial State Crown with eight arches worn by King George V. at the Delhi Durbar contains an Indian emerald weighing 34 carats, emeralds, sapphires and 6,170 diamonds.

The Circlet or Coronet of pearls and diamonds made for the coronation of Mary of Modena, the Queen consort and second wife of James II.

The Crown made for Mary of Modena and altered afterwards for the coronation of Mary II. with William III.

St. Edward's Crown, which appears to be the model by which all the later crowns have been fashioned. It was made for the coronation of Charles II.

The Prince of Wales's gold Coronet, with a single arch.

The larger Orb, of gold, with a cross and band of jewels, made for Charles II.

The smaller Orb, of gold, set with jewels and pearls, made for the coronation of Mary II. with William III.

St. Edward's Staff, a sceptre of gold, 4 feet 7 inches in length, surmounted by an orb which is supposed to contain or to have contained a fragment of the true cross.

The Royal Sceptre with the cross, of gold and jewels, now containing the large drop-shape brilliant of "The Stars of Africa," weighing 516½ carats, the largest cut diamond in the world. This stone was also cut from the "Cullinan" diamond.

The Queen's Sceptre with the cross, of gold and jewels, made for the coronation of Mary of Modena with James II.

The Sceptre with the dove, of gold and jewels, which is borne in the left hand of the Sovereign at the coronation.

The Sceptre with the dove, of gold and jewels, for the Queen, made for the coronation of Mary II.

A pair of gold "St. George's" spurs, the emblem of knighthood and chivalry.

A pair of gold and enamelled Bracelets, worn as emblems of sovereignty, made for Charles II., but re-enamelled for subsequent coronations.



The Queen's ivory Rod, mounted in gold and enamelled, doubtless made for the coronation of Mary of Modena.

Beside the magnificent regalia dating chiefly from the Restoration of the Monarchy in 1660, when the ancient regalia, destroyed during the Commonwealth, were replaced as nearly as possible, observe, also—

The ancient Anointing Spoon, dating from the end of the 12th century and perhaps made for the coronation of King John (1199–1216). The bowl of the spoon was restored for the coronation of Charles II. Two copies of this historical relic, made for the coronation of George IV., are preserved at Windsor Castle. This spoon and the golden Ampulla or Eagle are the only two objects of the ancient regalia which escaped destruction during the Commonwealth.

The Ampulla, or Eagle of gold, just mentioned, which is used for the oil for anointment of the Sovereign, dates in all probability from the time of Henry IV., but was restored and a new pedestal added for the coronation of Charles II.

In addition to these splendid regal emblems, several rare specimens of royal plate are exhibited, beginning with "Queen Elizabeth's" Salt, made in 1572–73, which is the finest example of this variety of Salt in existence to-day.

A large Salt of State of silver gilt in the form of a tower, made in the middle of the 17th century and presented to Charles II. in commemoration of his restoration by the City of Exeter, at a cost equivalent to over £3,000 of present-day money. Several of the precious stones set in this Salt were supplied for the coronation of George IV.

Eleven "St. George's" Salts of four different shapes, made for the coronation banquet of Charles II. and used at every subsequent coronation banquet up to the time of George IV., when this great function was held for the last time.

A large silver-gilt Wine-Fountain of elaborate and costly English workmanship, presented to Charles II. by the borough of Plymouth.

Two large silver-gilt German Tankards, wrought at Hamburg in the second half of the 17th century.

The Baptismal Font and Basin of silver-gilt, made for Charles II. in 1660–61 and used at the christening of the Sovereign's children. One of the last occasions when it was used was at the christening of King Edward VII. at St. George's Chapel, Windsor.

A large silver-gilt Sacramental Flagon and Altar Dish, made in 1691–92 for William and Mary and used at several coronation ceremonies.

A large plain silver-gilt Alms-Dish made in 1660–61, though bearing the arms and cipher of William and Mary; it is now used at the ancient ceremony of the distribution of the Maundy money at Westminster Abbey on Holy Thursday.

The State Sword offered at the coronation of His Majesty Edward VII., with richly jewelled hilt and scabbard.

A model of the Koh-i-noor in its original setting.

Four Maces of silver-gilt, for the sergeants-at-arms, borne before the Sovereign on State occasions. Two are of the time of Charles II., one of James II., and one of William and Mary.

*Side Cases.*—One Mace of William and Mary and one of Queen Anne.

Fifteen State Trumpets of silver, dating for the most part from the 19th century.

*Curtana*, the Sword of Mercy, pointless, the blade 40 inches long. Also the State Sword used for State Opening of Parliament.

Two Swords of Justice, Ecclesiastical and Civil.

Four Maces, also the insignia of the British and Indian Orders of Knighthood, their collars, stars, and badges, and the Victoria Cross.



On application to the Yeoman-Warder on duty at the Byward Tower visitors may be shown at the hours of 10.30 and 11.15 a.m. and 2.0, 2.45, 3.30, 4.15 p.m. the interiors of five more towers.

## The Byward Tower.

Here are the quarters appropriate to the Chief Warder, since he is the modern representative of the Yeoman-Porter, the official in immediate charge of the keys of the fortress and the closing of the gates. Up a newel stair at the north-east corner access is had to the first floor, where may be seen the portcullis with the old wheel-work for raising and lowering it.

## The Salt Tower,

but formerly called Julius Cæsar's Tower is of special interest as containing more prisoners' inscriptions than any other, except the Beauchamp Tower; they are moreover in their original places, which many of those in the Beauchamp Tower are not. Among them the most conspicuous is the figure for casting horoscopes cut by Hew Draper of Bristol in 1561. He was sent to the Tower for an accusation of witchcraft against Lady Saint Lo, better known as Bess of Hardwick, and her husband Sir William St. Lo. A finely cut armillary sphere is also to be seen, and a pierced heart, hand and foot occur in different places on the wall, signifying the five wounds of Christ. The name of Michael Moody, 1587, recalls a plot to murder Queen Elizabeth, and here as in the other tower are several inscriptions marked by the IHS monogram, with a cross above the H, a form commonly used by members of the Society of Jesus.

## The Broad Arrow Tower

where are several 16th Century inscriptions mainly by Roman Catholic prisoners.

## The Constable Tower

which in design resembles the Beauchamp Tower but has no inscriptions of any interest.

## The Martin Tower

is of Henry III.'s time though it has been much cut about and modernised. It had originally a single room on each floor and remains of embrasures and the large stone fire-place are to be seen. There are a number of prisoners' inscriptions, mostly of early 17th Century, about the time of the Gunpowder Plot. This tower was formerly inhabited by the Keeper of the Crown Jewels and was the scene of the attempt by Colonel Blood in 1673 to steal the Crown and other regalia.

This completes the list of buildings now accessible to visitors.

## River Front.

The following guns may be seen on the River Front :—

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One iron gun, of the reign of Queen Anne, formerly used as a lamp post.

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An iron ship's gun from the "Royal George."

Two ship's guns captured in the engagement off Ushant, 1st June, 1794.

French, Spanish and other foreign guns of which there are duplicates in the Cannon Room.

Mortars from the Ionian Isles.

Russian guns from the Crimea.

A number of Oriental guns, mostly captured in India in 1803, 1826, 1838, 1842 and 1843.

The most interesting of these are the large bronze Turkish gun captured at Aden in 1839, which was made for Soliman the Magnificent in 1530, and also a bronze mortar in the form of a tiger, captured in 1838.

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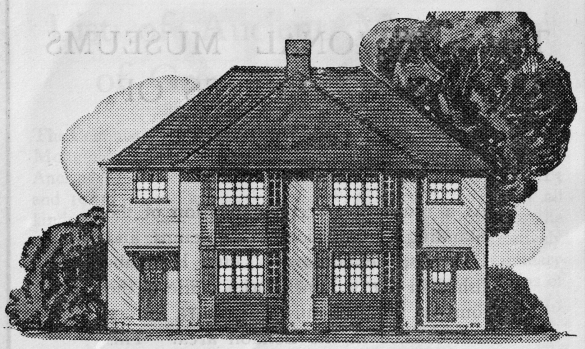

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